**Macbeth – Year 10**

**Content**

**General relevance of study of Shakespeare**

Shakespeare’s language and ideas are so fundamental to our society that a child who has not studied at least one of his plays is being robbed of a basic cultural right. Shakespeare is credited with creating anything from two to three thousand words in the English language. The themes, characters, storylines and language of his plays have had a profound impact on ensuing literature.

**Specific content for study of Macbeth**

Through acting out segments of the play and watching film interpretations as well as a professional production, students will learn that the meaning of drama resides in both the language of the script and the decisions made by directors and actors. They will consider the impact of film techniques on emphasising key ideas and character relationships in the play and experiment with different uses of the voice and body gestures to convey their interpretation of the characterisation and key themes of the text. This immersion in the text as drama is designed to be true to the original intentions of the play and make the writing accessible to all students. This workshop approach will make discussion of themes and characterisation more accessible to the student.

A number of other learning activities will be employed such as the thinking routine of three ideas, two questions and an analogy, visual responses, translation into modern English, and explicit teaching of: rhythmic patterns including blank verse with its pattern of iambic pentameter; the meaning of tragedy in literary texts. These activities will encourage students to embrace the language of Shakespeare and the key questions and themes Shakespeare is raising in the play. In particular students will consider: the nature and influence of superstition; the nature and effects of ambition; the decisions we make about who to trust and the impact such decisions can have on our lives; how humanity handles questions of control and ‘fate’ both in Shakespeare’s time and today; and the literary definition of tragedy and how the play fits such a definition if at all. Students will work in pairs and small groups to prepare their ideas on these topics and explicit teaching will revise and build on their text response skills so that they are able to write well-argued essays that explore the characterisation and key themes of the text. This work will also serve as preparation for the requirement to write analytical text essays at VCE.

Students will also respond creatively to the play writing journal entries and a newspaper article with explicit teaching provided on the characteristics of these forms and the importance of considering audience and purpose to give authenticity to the writing. These tasks consolidate skills developed in lower year levels and prepare students for creative response to text which is a requirement of the new VCE study design. Written commentaries on at least one of these responses will allow students to demonstrate their understanding of the messages of the play and the literary techniques employed by Shakespeare

**Key Terms**: Iambic pentamer, metaphor, simile, blank verse, tragedy, fate, hubris, Rhyme, Rhythm, Meter, Poetry, Prose, Theatre, Imagery, Juxtaposition, Characterisation, Motivation, Tragedy, Hubris, close up, mid shot, long shot, low and high angle shots, mise en scene, soundtrack.

**Aims and Objectives**

**Students will understand that**

Shakespeare’s plays have relevance to today in that they explore and interpret the basic motivating urges of humanity

The meaning of drama scripts resides in their language and their interpretation by directors and actors

Superstition is a dominant and dangerous force

Ambition and power can corrupt

The people we decide to trust can change the course of our lives

We need to accept that we cannot control everything

**Students will know**

The plot, structure and characters of Macbeth

How Shakespearean language differs from modern English – particularly in the use of pronouns (thee, thou) and common verbs (dost etc).

The literary definition of tragedy – the importance of a flawed hero that is great in ways that impact their society and plays a part in their own downfall

That drama scripts differ from prose in that their meaning also resides in choices made in how they are presented to an audience

The particular characteristics of blank verse,

The form and style of journal entries and newspaper opinion pieces and how their content is influenced by audience and purpose

**Students will be able to**

Find meaning in Shakespearian texts

Draft creative responses – using language appropriate for the relevant form and character and ideas being explored in their response

Explain the thinking behind their creative response orally and in writing

Respond to an essay title by structuring ideas

Support ideas for text response with relevant quotations

Use quotations of appropriate length

Use connecting words and phrases to develop their argument

Use their voice and body to effectively convey meaning

Write journal entries and newspaper opinion pieces employing appropriate vocabulary for the form, purpose and audience

Resources

<http://www.learnoutloud.com/Free-Audio-Video/Literature/-/Macbeth/16844> = free audio to download and use in classroom – the whole play to listen to

<https://www.youtube.com/watch?v=Nu7uI-nBYvg> (this is a full audio version of the play – better than above but does have Scottish accents!)

Polanski film version – see WHI to download from her hard drive

<https://www.youtube.com/watch?v=uxGnGrtfzoU> = full Trevor Nunn stage production

<https://www.youtube.com/watch?v=cF4fVMXOFPc> = full BBC production with Patrick Stewart as Macbeth

<http://10englishwhi.wikispaces.com/> - has activities for the play and some notes you might find useful. At the bottom are links to pages on different historical contexts for the play.

<http://www.rsc.org.uk/downloads/rsc_teachers_pack_macbeth_2011.pdf> = includes useful family tree

<http://www.folger.edu/documents/Macbeth%20Characters%20NEW1.pdf> = neat little poster of play’s key events and some key quotes

<http://www.shmoop.com/macbeth/> - very thorough – quotes, quizzes, themes, historical stuff etc. Good for revision with all the quizzes and games.

**Assessed requirements**

Journal Entries by Macbeth (or negotiate other character for some scenes – Act 1 Scenes 3, 4, 6, 7. Act II Scenes 1, Plus newspaper opinion piece and TEXT RESPONSE

Orals – using several to assess ability to work with others, use lang to enhance meaning etc, body lang etc etc.

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| --- | --- | --- |
| Learning Activity | Student Product | Formative/Summative |
| Week 1  Show 90 Second Macbeth on Youtube <http://www.youtube.com/watch?v=UHVzWxFW3cs&feature=related>  <https://www.youtube.com/watch?v=UkBp-2fAbiU> = cliff notes cartoon may also help – 7 minutes long  Either give the class the story in wrong order and they have to figure out then give them correct order or for more fun cut up the correct order into enough pieces for each person in the class and get the kids to stand in the right order. (See plot in wrong and correct order at end of this unit) (If they give it a good go you might show the 90 sec version again to help them as they try and figure out the order and even Cliff Notes cartoon – 7 minutes long) They read it out in correct order – each person says their bit.  Make sure they all get given the correct order. Talk about what might be a better order. Would it have been more dramatic if this happened then? Why put the witches first and not the battle scene?  Do a three ideas and two questions and 1 analogy about the play.\*(They write down three key ideas the play might be exploring – two questions they have (however silly) and one comparison – something it reminds them of) They all get stuck up on the wall and then we revisit when we get to the end of the play and see where we’ve come. . I See 3-2-1 bridge right at the end of this document | Notes on plot  Group work skills  3-2-1 chart - | F – understand storyline  F –Plot/tension/structure concepts  F – considering themes/ideas of play |
| Discuss the text as drama – how distinct from other forms. Make list in books of how meaning created in drama versus prose – so include acting, lighting, voices etc etc.  Then move on and first scene photocopied onto A3 with plenty of space to scrawl. Quick revision of key film techniques – CAMELS (camera work – shots, angles, movement; acting (including make up and costume); mise-en-scene; editing; lighting; setting and sounds and soundtrack.  In pairs they write notes all around it as to how they would film it. Give them plenty of time to get into this. Then share and discuss. Particularly why they have done certain things – they may already have certain themes/ideas from play in their mind  Then show three (and more if you wish ) different witches’ scenes from three different movie versions – it’s good, but buffers a lot. First is Polanski, second and third recent ones I haven’t seen. The last one is gruesome - yes more than the Polanski  <http://www.youtube.com/watch?v=clG8ha2D26g&feature=related>  (<http://www.youtube.com/watch?v=xNg2XWMxktM> = Polanski only)  Discuss these versions. Which did they like and why? What ideas might the directors have that they are suggesting? What links might they be making to the modern world? Which do they find the most successful interpretation and why?  Week 2  Read Act 1 scene ii just sitting down. Make sure they understand what’s going on . Give some historical context –  <https://www.youtube.com/watch?v=5xLg6aZssYo>  This 8 minute clip has a young professor explain the links to King James and meaning of weird sisters – it’s reasonably accessible. May be worth doing a two column chart and discussing:  Interesting points Questions  If you go to <http://10englishwhi.wikispaces.com/>  And scroll to the bottom there are links to pages on different historical aspects of the play.  <http://www.rsc.org.uk/downloads/rsc_teachers_pack_macbeth_2011.pdf> - includes family tree at start which might be useful | Notes on drama versus other forms and  Notes on how to film first scene. Reminder of film techniques.  Notes on different film versions  Notes on historical context | F –understanding of form  F – awareness of how film tools create meaning  F- developing own interpretation of text |
| Do some kind of warm up activity. Fruitbowl perhaps or tag. (See WHI for how to play this game – it’s simple) Then go outside and try shouting Shakespearean insults (use Shakespearean insults sheet) - do in different tones (angry, sad, happy, in love, annoyed, threatening), volumes (shout, whisper, talk normally) and walk, skip, jump etc.  See Shakespearean insult work sheet at end of unit  Discuss use of body language and voice.  Divide Act 1 scene iii into chunks and students rehearse their small chunks. Some students can be trees and rocks etc or direct. Then see them act out the scene as a whole. Discuss basic events and how students use of body language and voice emphasise particular relationships and meanings in the text. Can use props too if you like.  Hotseat Macbeth and Banquo. (So teacher pretends to be a character and students asks them questions) Teacher Macbeth and then Banquo – students ask questions such as ‘What are your thoughts at the moment?’ ‘Do you believe the witches?’ Give them a short bit of prep time. Students can have a go too at being characters if they wish . Use the answers to write their first journal entry –Modern English but must be authentic for that character. Discussion of journal entries and voice – hear each others.  Explicit teaching about language thee, thou, dost, structure of blank verse etc. This might be useful – list of words often used  <http://www.bathcsd.org/webpages/edepartment/shakespearean_terms.cfm>  And this has it all from the RSC  <http://www.teachingshakespeare.ac.uk/downloads/ts_shakespeares_language.pdf>  (I shall put the link on daymap or on to a wiki for my students) | Group work – familiarisation with language  Group work – acting play  Draft of Journal entry – Act 1 sc iii  Notes on language of shakespeare | F – use of voice and body for meaning. Und of play.  F – und of characterisation and journal form.  F – und of language |
| 1.4 read and discuss Duncan's nature as a king. Time to do journal entry  1.5 –Teacher reads and explains up to line 36. Then put up on board meaning of tricky words in soliloquy up to ‘to cry Hold Hold’. Students then listen and draw as teacher reads the soliloquy – discuss drawings. Discuss LM’s nature Some students may add words to glossary | Draft of journal entry from 1.4  Notes on Lady M – and about language. | F – und of characterisation and journal form. |
| Week 3  Read 6 and spend time on 7 – do soliloquy in pairs – between two halves of M's mind. Give the modern version and original on paper. Give them plenty of time to rehearse a really inventive reading of the soliloquy that brings out the different ideas in the soliloquy – watch and comment on ideas about the after life and M’s character etc. Discuss the metaphors and similes in this as well. (You may wis to assess this as an oral – so you can choose best oral mark for CAI)  If time and appropriate to group - Assign pairs randomly to be LM and M. Give different relationships on the board – i.e. Macbeth hates Lm, but she loves him, or M is scared of LM and LM is beginning to go mad etc. Number the relationships. Quietly tell each pair their number. Everyone reads at once and then I say stop and one pair reads on – and we guess the relationship. Hear all. Discuss place of acting, directing in creating meaning for the text. This can also be read with student and teacher. Write journal entry as Macbeth for 1. 6 and 7 | Write draft of journal for 1.6 and 7.  (Acting out diff interpretations of relationship between M and LM)  Draft journal entries for 1.6 and 7. | F – und of character and language.  Skills in pair work and voice and body gesture for meaning  (F – und of character)  F – und of character and journal writing |
| 5 Watch Act One – Polanski. Discuss director’s choices. Relate back to 321. | Notes from discussion | F – overall und of play – character and director’s role in meaning |
| 11.1 = read as class –I read soliloquy (possibly they draw) and they put into modern English. Pairs work on one or two lines each. Read modern version. Possibly as display. Discuss Do Journals  **Students to have time to write up journal entries as finished piece of work. They must also write a commentary to go with this which explains the choices they made with content and language and how these relate to characterisation and themes in the play and audience.**  Week 4 - 5  11.2 Teacher reads with a student or students act out with class observing. Discussion of relationship and how to convey. Alternatively students could write director’s notes for stage/film version of this scene. Look at how Shakespeare maintains form, but also sounds conversational.  Watch all of Act 2. Important to discuss the discussion of weather during night – the impact of Duncan’s death on Scotland – Shakespearian attitudes to Kingship. If time look at a couple of film versions of parts of this – ask questions – Why have the directors chosen to stage in this way? What meanings/ideas are they trying to convey? | Modern English version of speech  Draft of Journal 11.i  Final Copy Journal Entres – at least 600 words. Finish Homework  Student notes on Act II  Notes on Act II | F – und of language.  **S – Journal entries = understanding of character/theme and ournal form**  F – und of storyline, character, themes etc. |
| 3.1 – do as alter ego – banquo and macbeth plus their thoughts (work as groups up to 4) up to –Assess as formal oral. Do third soliloquy in pairs – read rest and discuss.  Discuss | **Formal oral – Banquo and Macbeth and their thoughts**  **und of characters’ relationship, themes,** | **S – oral of B and Macbeth –** |
| 3.2 act out as lady m and m – teacher and student. Pairs do displays – original and modern - labelling and explaining.  3.3 and 4 – divide into chunks and act with props – murder scene and banquet with ghost  Watch Act 3 through and discuss – particularly scenes not acted – | Into modern English – displays  Notes on Act 3 | F – exploring language |
| Week 6 - 7  IV.i –Do lines 1 – 46 as a group – divide class into thirds and teacher is Hecate. Discuss the rhythm and rhyme – contrast to blank verse elsewhere. Divide rest of scene into chunks and students create tableaux to represent these sections. Students can question members of tableaux – who are you what are you thinking?  IV ii and iii– Act ii and iii with a few students – make sure they understand the testing of Macduff and gathering of opposition to Macbeth.  Watch Act IV  **Draft and then do final version of opinion news article about death of Macduff’s family and situation in Scotland. Explicit teaching about opinion pieces. Ideally students also write commentary on choices they made for this piece and how influenced by their understanding of the form and audience.** | Acting of play  Notes on kingship and Act IV  **Draft and final copy of opinion piece** | **S – understanding of themes of play and form of opinon piece** |
| Week 8 (end of term 1)  Act 5. Act 1, 2 and 3, 4 and 5 with a few students and possibly hot seat Doctor – and students take notes. (Some drawing in response to the tomorrow speech?) Use props and divide up 6 – final battle scene – then watch through after rehearsal. Discuss the message of the end of the play – good wins out?  Watch Act 5 or if time whole play.  Watch end of play. Revisit 3-2-1 analogy. What would students add to this now? Why? | Notes on Act 5.  3-2-1 notes | F-overall und of themes |
| Weeks 9 – 11 (watching professional production during this time)  Explicit teaching on tragedy and tragic hero in literature. See <http://10englishwhi.wikispaces.com/> and scroll down to section on tragedy – there are activities for the students and explanations of tragedy in Shakespeare.  Text response topics  1 Is Macbeth a tragic hero?  **2 Macbeth** demonstrates the corrupting nature of ambition. Discuss  3 Macbeth placed his trust in the wrong people. Do you agree?  Do line debates on all three topics. (Class divided in half by teacher and everyone on each side must speak before a student can speak for a second time. There is no particular order of students but speakers alternate from either side of the argument – ask WHI). Students take notes during line debate. Teacher gives points for new point and rebuttal and extra points for well supported arguments.  Explicit teaching on writing essays – using appropriate cohesive ties to link ideas, introducing quotes, structuring ideas, topic sentences etc. Drafting essays. Ideally do practice essay before final in timed conditions in class. | Notes on tragedy and tragic heroes  Debates and notes on play  Text response | F – notes on characters/themes in play  **S – Text Response** |

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| 3-2-1 Bridge A routine for activating prior knowledge and making connections | | |
| http://pzweb.harvard.edu/vt/VisibleThinking_Images/spaceholders/blank.jpg | |  |  | | --- | --- | | **Your initial responses to the topic**  3 Thoughts/Ideas  **2 Questions**  **1 Analogy** | **Your new responses to the topics**  3 Thoughts/Ideas  **2 Questions**  **1 Analogy** |   http://pzweb.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03d_UnderstandingRoutines/321Bridge/bridge.jpg  Bridge: Explain how your new responses connect to your initial responses? | http://pzweb.harvard.edu/vt/VisibleThinking_Images/spaceholders/blank.jpg |
| **[http://pzweb.harvard.edu/vt/VisibleThinking_Images/icons/off/print_off.jpg](http://pzweb.harvard.edu/vt/VisibleThinking_html_files/03_ThinkingRoutines/03d_UnderstandingRoutines/Understand_pdfs/VT_321Bridge.pdf)**  **Purpose: What kind of thinking does this routine encourage?** This routine asks students to uncover their initial thoughts, ideas, questions and understandings about a topic and then to connect these to new thinking about the topic after they have received some instruction.  **Application: When and Where can it be used?** This routine can be used when students are developing understanding of a concept over time. It may be a concept that they know a lot about in one context but instruction will focus their learning in a new direction, or it may be a concept about which students have only informal knowledge. Whenever new information is gained, bridges can be built between new ideas and prior understanding. The focus is on understanding and connecting one’s thinking, rather than pushing it toward a specific outcome.  **Launch: What are some tips for starting and using this routine?** This routine can be introduced by having students do an initial 3, 2, 1 individually on paper. For instance, if the topic is “democracy,” then students would write down 3 thoughts, 2 questions, and 1 analogy. Students might then read an article, watch a video, or engage in an activity having to do with democracy. Provocative experiences that push students thinking in new directions are best. After the experience, students complete another 3,2,1. Students then share their initial and new thinking, explaining to their partners how and why their thinking shifted. Make it clear to students that their initial thinking is not right or wrong, it is just a starting point. New experiences take our thinking in new directions.  http://pzweb.harvard.edu/vt/VisibleThinking_Images/homepage_images/VT_logo_copyright.jpg | | |

**MACBETH**



The story of Macbeth is written out below in the wrong order. Write down the numbers in the sequence you think the story should go.

1 Macbeth meets the witches - they predict he will be Thane of Cawdor and King. They tell Banquo his descendants will be kings.

2 Duncan's sons, Malcolm and Donalbain flee Scotland - afraid they will be the next to die.

3 Macbeth sends a secret letter to his wife, describing his meeting with the witches.

4 Duncan arrives at Macbeth's castle.

5 The King (Duncan) and his two sons (Malcolm and Donalbain) meet a wounded soldier who has just come from the battle between the King's forces led by Macbeth and the rebels commanded by Macdonwald. The rebel army is being helped by the King of Norway. The soldier says that Macbeth has killed Macdonwald the rebel leader. Ross arrives to say The King of Norway and the Thane of Cawdor have also been defeated.

6 Macbeth becomes King.

7 Three witches meet on a deserted heath and decide to meet Macbeth once the battle is over.

8 Macbeth and Lady Macbeth plot King Duncan's murder.

9 Macbeth seeks out the witches to know more of his future. Several apparitions are shown to him and receives several messages including: a) Beware of Macduff b) Don't be afraid of anyone born of a woman c) He will not be defeated until Birnam Wood comes to Dunsinane d) The future Kings of Scotland are all descendants of Banquo.

10 Duncan and the grooms are murdered by Macbeth.

11 Macbeth is created Thane of Cawdor.

12 Macbeth sees the ghost of Banquo.

13 Lady Macbeth sleepwalks; she constantly talks to herself and tries to wash imaginary blood off her hands and says such things as, 'Who would have thought the old man to have had so much blood in him?'

14 Macbeth arranges the murder of Macduff's wife and children.

15 Lady Macbeth dies.

16 Birnam Wood moves and Macbeth is killed by Macduff who was delivered by caesarean when he was a baby.

17 Macduff joins forces with Malcolm (who has fled to England) to go back to Scotland to defeat Macbeth - he becomes more determined when he learns of the murder of his family.

18 Malcolm is to be King.

19 Afraid of Banquo's suspicious Macbeth arranges for Banquo and his son Fleance to be murdered. Banquo is murdered but Fleance escapes.

**MACBETH**



The correct sequence is: 7,5,1,11,3,8,4,10,2,6,19,12,9,14,17,13,15,16,18

The story is written out below in the correct order.

Three witches meet on a deserted heath and decide to meet Macbeth once the battle is over.

The King (Duncan) and his two sons (Malcolm and Donalbain) meet a wounded soldier who has just come from the battle between the King's forces led by Macbeth and the rebels commanded by Macdonwald. The rebel army is being helped by the King of Norway. The soldier says that Macbeth has killed Macdonwald the rebel leader. Ross arrives to say The King of Norway and the Thane of Cawdor have also been defeated.

Macbeth meets the witches - they predict he will be Thane of Cawdor and King. They tell Banquo his

descendants will be kings.

Macbeth is created Thane of Cawdor and sends a secret letter to his wife, describing his meeting with the witches.

Macbeth and Lady Macbeth plot King Duncan's murder.

Duncan arrives at Macbeth's castle.

Duncan and the grooms are murdered by Macbeth.

Duncan's sons, Malcolm and Donalbain flee Scotland - afraid they will be the next to die.

Macbeth becomes King.

Afraid of Banquo's suspicious Macbeth arranges for Banquo and his son Fleance to be murdered.

Banquo is murdered but Fleance escapes

Macbeth sees the ghost of Banquo.

Macbeth seeks out the witches to know more of his future. Several apparitions are shown to him and receives several messages including: a) Beware of Macduff b) Don't be afraid of anyone born of a woman c) He will not be defeated until Birnam Wood comes to Dunsinane d) The future Kings of Scotland are all descendants of Banquo.

Macbeth arranges the murder of Macduff's wife and children.

Macduff joins forces with Malcolm (who has fled to England) to go back to Scotland to defeat Macbeth -

he becomes more determined when he learns of the murder of his family.

Lady Macbeth sleepwalks; she constantly talks to herself and tries to wash imaginary blood off her hands

and says such things as, 'Who would have thought the old man to have had so much blood in him?'

Lady Macbeth dies.

Birnam Wood moves and Macbeth is killed by Macduff who was delivered by caesarean when he was

a baby.

Malcolm is to be King.

**Shakespearean Insult Sheet**

Directions: Combine one word or phrase from each of the columns below and add “Thou” to the beginning. Make certain thou knowest the meaning of thy strong words, and thou shalt have the perfect insult to fling at the wretched fools of the opposing family. Hint: Check a Shakespearian Dictionary Website for the definitions. Let thyself go. Mix and match to find that perfect barb from the bard!

**Column A Column B Column C**

1. bawdy bunch-backed canker-blossom
2. brazen clay-brained clotpole
3. churlish dog-hearted crutch
4. distempered empty-hearted cutpurse
5. fitful evil-eyed dogfish
6. gnarling eye-offending egg-shell
7. greasy fat-kidneyed gull-catcher
8. grizzled heavy-headed hedge-pig
9. haughty horn-mad hempseed
10. hideous ill-breeding jack-a-nape
11. jaded ill-composed malkin
12. knavish ill-nurtured malignancy
13. lewd iron-witted malt-worm
14. peevish lean-witted manikin
15. pernicious lily-livered minimus
16. prating mad-bread miscreant
17. purpled motley-minded moldwarp
18. queasy muddy-mettled nut-hook
19. rank onion-eyed pantaloon
20. reeky pale-hearted rabbit-sucker
21. roynish paper-faced rampallion
22. saucy pinch-spotted remnant
23. sottish raw-boned rudesby
24. unmuzzled rug-headed ruffian
25. vacant rump-fed scantling
26. waggish shag-eared scullion
27. wanton shrill-gorged snipe
28. wenching sour-faced waterfly
29. whoreson weak-hinged whipster
30. yeasty white-livered younker

**Insult Hurler: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Insult:**

**Thou \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Definition:**

**You \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**